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NEWS NOTES

Mr. Raymond Wyer has been appointed Director of the Hackley Art Gallery in Muskegon, Michigan, and has already taken up the duties of this office. Mr. Wyer studied art in London, Paris and Brussels and has exhibited extensively. He is also a writer and lecturer on art subjects and has had special training as an expert in art. His intention is to bring the Hackley Art Gallery in close connection with the people of Muskegon and to establish a high standard in acquisitions of works of art. The Art Gallery will open with an exhibition the last of May. The building, which has just been completed, has five large galleries on one floor, beneath which is a large auditorium for lectures.

Mr. Henry Merwin Shrady has been selected as the sculptor of the monument to be erected to General Alpheus S. Williams in Detroit, Michigan. The selection of the sculptor was placed in the hands of a special expert committee composed of John M. Donaldson and Charles Moore in consultation with Mr. Daniel C. French and Mr. Herbert Adams, sculptors, and McKim, Mead and White, architects. The monument is not to exceed \$30,000 in cost. It is to consist of an equestrian statue on an appropriate pedestal, the latter to be designed by Alpheus Williams Chittenden, of Detroit.

The Fine Arts Department of the Carnegie Institute has established a Department of Prints. It is announced that the purpose of the Department will be to procure from time to time, as opportunity offers, important etchings, mezzotints and engravings, and thus build up gradually a valuable and comprehensive collection. The Department begins with one of the most important collections of original drawings by American artists in this country.

The Metropolitan Museum of Art has recently acquired through purchase a painting by Whistler, "Cremorne Gardens No. 2," and one by Jan Van de

Cappelle, "The Mouth of the Scheldt," and has received, moreover, as a gift from Mr. V. G. Fischer two very interesting paintings of the English School, a portrait of Dr. Joseph Black by Sir Henry Raeburn and a portrait of John Julius Angerstein by Sir Thomas Lawrence.

Rochester, N. Y., is to have an art gallery. It is a gift from Mrs. James S. Watson to the University of Rochester in memory of her son, the late James G. Averell, and will be erected at once upon the University campus. The building, which is to be one story high, will be designed in the Italian Renaissance style and besides picture galleries will contain a lecture room and library.

A room has recently been opened in the Musée du Luxembourg to be devoted exclusively for some months to works by American artists, which have been acquired by the French Government.

The John Herron Art Institute of Indianapolis has purchased a painting by Frank Townsend Hutchens entitled "A Winter Morning." An exhibition of paintings by Mr. Hutchens was held in the Institute from March 31st to April 10th.

A painting by Elizabeth Nourse entitled "Twilight" has been purchased by the Toledo Museum of Art for its permanent collection. This painting was shown in the Paris Salon of 1911.

IN THE MAGAZINES

In the May number of *Scribner's Magazine* is published an extremely interesting article on "Renoir," by Walter Pach. The greater part of this article takes the form of an interview in the course of which M. Renoir gives expression to some very significant thoughts. "Nowadays they want to explain everything," he says, adding, "but if they could explain a picture it wouldn't be art." Again he is quoted as saying, "The

work of art must seize upon you, wrap you up in itself, carry you away." "The Field of Art" in this magazine is devoted, this month, to a descriptive account of Dürer's portrait of Sir Thomas More.

The leading article in the *Harper's Magazine* is on "The Austere Attraction of Burgos," by W. D. Howells. Among the illustrators contributing to the interest of this number are Frank Craig, an English artist, who is represented by an excellent portrait in the Carnegie Institute's exhibition, and Orson Lowell who has been holding an exhibition of his illustrative work in the Art Institute of Chicago and other western museums during the past winter.

An article on "Albert Besnard, the Man and His Art," by Armand Dayot, is published in the *Century Magazine*. This is chiefly a souvenir of the great French artist's recent trip to India and is full of delightful bits of enthusiasm over the beauty and mystery of that wonderful land. M. Besnard suggests that every artist should sketch his impressions of a land before he visits it, in order to prove to himself how false his preconceived impressions are. Emile Blanche's portrait of Henry James is reproduced in half-tone in this same magazine, wherein also are found several illustrations of Chicago which are reproductions of drawings by Joseph Pennell, who, by the way, has just returned from a trip to the Pacific Coast.

In the *Architectural Record* are found several articles of general interest; one on "The Development of a Great City" by Otto Wagner, another on "Landscape Design and the Designer of Landscape" by H. A. Caparn, and a third on "A Renaissance in Commercial Architecture in Up-Town New York," by C. Matlack Price.

The May number of the *International Studio* opens with a review by Charles deKay of the National Academy of Design's eighty-seventh annual exhibition, which it follows with an interesting, illustrated article by A. Stodart Walker on the portraits of Sir George Reid, one of Scotland's most distinguished living painters.

BOOK REVIEWS



ENTRANCE BREWTON HOUSE, CHARLESTON

COURTESY OF THE BRUNO HESSLING COMPANY

COLONIAL ARCHITECTURE IN SOUTH CAROLINA AND GEORGIA. COMPILED AND EDITED BY E. A. CRANE AND E. E. SODERHOLTZ. The Bruno Hessling Company, New York, Publishers. In portfolio \$10.00.

This is a pictorial work without text consisting of fifty-two plates, twelve and a half by sixteen inches in dimensions, illustrating Colonial architecture in Charleston and Savannah. Excellent examples have been chosen and the plates are very well made, accurate and effective. The southern Colonial differs very strikingly from the New England Colonial while inspired by the same ideals. Both north and south the architecture of this period was suited to the place and time and to this may largely be attributed its merit. In this portfolio not only exteriors, but interiors and details of old southern mansions are given, as well, in Charleston, as examples of the handsome iron gates and grills which are so marked a feature of this lovely city. Several examples of ecclesiastical archi-